

fifty-four perspectives

advice to young artists
from working artists

volume 1

compiled by Stephanie Syjuco

2018

Compiled by Stephanie Syjuco,
for the UC Berkeley Art Practice undergraduate
program, Berkeley, California. A general
question was posed on Facebook in April 2018
and the resulting fifty-four comments are
unedited for content apart from minor
copyediting. Special thanks to all the artist
contributors who shared their quick advice and
insights.

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*What advice
would you give
a recent
undergraduate
art major on how
to keep making
work after
school?*

This booklet of suggestions, advice, tips, and words of encouragement were compiled from 54 working artists reflecting on how they kept making art after leaving an undergraduate art program. They wrote this with you in mind—the young artist who seeks to maintain and nurture a fulfilling art practice when there may be no clear pathway laid out for you.

Ranging from the irreverent to the economically practical—and everything in between—these unedited suggestions are a snapshot of different choices, and it is up to you, the reader, to pull what you need. Some suggestions appear over and over again (“always make time for your art”) and it may be wise to take these recurrent themes to heart. Some suggestions contradict each other, and it helps to know that different choices worked for different people.

Create the conditions you need to thrive, and know that others have been in your shoes. The ultimate goal is a creative life that may not be easy at times, but is well worth the perseverance.

See you out in the world!

Something I wish I had understood a couple years ago when I graduated [from Cal] was the importance of being a part of an art community. I think there's a kind of myth in our society that a true artist is a solitary creature who spends all their time alone in a studio making art, but in reality I don't think that method works for most people. It has been surprisingly difficult to make art since I moved away from my community and haven't had anyone to talk about my work with. Being a student is amazing because you get so much individual attention and feedback from wonderful professors, but after graduation we don't easily get that kind of attention anymore. So my advice would be to figure out how to fill that feedback void after graduation. Could be joining a crit group or shared studio, maintaining good relations with your classmates, apprenticing for another artist, etc. As important as it is to make as much work as possible, I think it's also important to connect with other artists and keep talking about art as much as possible.

–Kathleen Yarnold, Tokyo, Japan

Feel free to let go of what you thought you should be doing and do what you really want to do. Go out and meet people in the art world and get to know what they do. Find common ground with them and be present. Start new opportunities with your friends instead of waiting to be "discovered".

–**Scott Hewicker**, San Francisco, California

Find senior artists to learn the business from. Apprentice in artists studios.

–**Anuradha Vikram**, Los Angeles, California

Don't immediately think you should apply to graduate school. Take some time to be out in the world, reflect on what really moves you as opposed to be mostly responding to school assignments or class contexts, and really think about what type of artwork you want to make. School isn't necessarily the best time for this to happen, and you need a breather and some distance from it before developing into the artist you want to be. Many people become amazing artists and don't have graduate degrees.

–**Stephanie Syjuco**, Oakland, California

Get a dumb 9-to-5 job so you're not destitute. Make sure it's a "dumb" job in that it doesn't drain you mentally, and plan to make art from 7–11pm. I was an admin assistant at UCLA in Radiation Safety and then Medical Photography. Interesting enough, but not pre-occupying. Plus, benefits!

–**Barbara McCarren**, Venice, California

Know that you probably will never make a living solely from your practice. This is not a sign of failure, it's a sign of commitment.

–**Michael Maranda**, Toronto, Canada

If you expect to make a living from your art, business skills are as important as artmaking skills. Learn marketing, business development and networking. Do what resonates with you. Whatever you do, do not bury your head in the sand and make work with the expectation that someday, some gatekeeper will 'discover' you and give you a career.

–**Stephanie Lee Jackson**, Philadelphia, Pennsylvania

Your peers really are the best and most rewarding network – even if it takes 10 to 15 years for the "success" of this group to truly emerge. Give it the time.

–**Chloe Bass**, Brooklyn, New York

Spend time in your studio EVERYday. If you don't know what to do, sweep the floor. You finance your work, your work doesn't finance you. Follow your intuition.

–Nancy Selvin, Berkeley, California

Just keep making work, to whatever extent you are able. Keeping the flame alive is the most important thing.

–Jordan Martins, Chicago, Illinois

The tech industry is screaming for people with visual, conceptual and storytelling skills. Why be a destitute adjunct teacher when you can get paid?

–Ulrika Andersson, Oakland, California

Get a job that allows you the time and money to continue to make art—a job not necessarily in the art field.

–Nancy Sokolove, Atlanta, Georgia

Signing up for community college classes can be the best way to find a studio AND peers. You'll be surprised at who else is there, doing the same thing. Stay open to what you can learn while you're there.

–Erik Scollon, San Francisco, California

I second the "don't apply immediately to graduate school"... you need to beef up the life/how-to-pay-rent skills, and also figure out how to build up a routine schedule in which to make art. It's about finding models that work for you on how to sustain an art practice over the long term. I was listening to the musician/producer Steve Albini on a podcast the other day. He worked in a photo studio/lab pretty much up until he produced [the bands] the Pixies and Nirvana. Maybe this means nothing to you but I was obsessed with his band Big Black back in college and when you're that age you get it in your head that the mark of success is not having to work to support your art practice—that it pays for itself if it's good! But Albini says: I had a day job in order to do what I love, and not have what I love be my day job. I think he said it more eloquently but it was a relief, frankly, to hear, even in my advanced age! Needless to say he isn't at the photo lab anymore, but he credits that work for giving him the time and space to do what he loves. Lastly, I think spaces like Southern Exposure Gallery (or whatever is current now in the Bay Area) are priceless in how they build an easily accessible community of artists and art fans and curators around really interesting work. Spaces that again are not about commercial practice, and newly minted BFA's should definitely explore those scenes.

Also, please...never use any variation of the words *disrupter* or *influencer* in relation to making art.

–Geoff Chadsey, Brooklyn, New York

Experience your own art practice and keep your day job!

–Heather Wilcoxon, Bay Area, California

Marry rich, like your grandmother suggested. Get used to eating canned tuna or peanut butter sandwiches. Create relationships with your peers and professors. Be kind. Be humble. Be unapologetic. Work hard. Be genuinely happy for/celebrate the success of your peers. Know when it is time to keep going and time to move on to another body of work. Don't be too precious, perhaps your favorite piece no longer fits with your body of work. Make stuff every day. Work for older artists and learn from them. Listen. Learn to work in radio silence. Have conversations with other artists. Leave the house. Get a lot of sleep. Eat food. Exercise. See a therapist if you need to. Go for a walk. Show up at things. Say no when you need to. Apply to shows and residencies. Present your work as professionally as you can afford to do. Only apply to things that your work fits into. Look at the jurors, do you think they should see your work even if you are not accepted? Try not to get into too much debt. Find a community.

–Kija Lucas, Oakland, California

If you have the opportunity, or can figure out a way to make the opportunity, go somewhere and chill for a little bit. Go visit some people who live in the country and set up a little porch studio or something. Take some time to decompress, be in nature. Check out from the future, the world, and enjoy some quiet time before launching off.

–Kyle Knobel, Bay Area, California

Make art non-stop, get a job that doesn't require too much thinking or physical effort. If it gives benefits that's even better (safety and health should be priorities).

Keep making stuff even if it's "bad," document everything you do, read about art, keep a workspace with no distractions at all if you can. Do everything and every show possible but also learn to respect yourself and your art, because no one will if you don't. So any opportunity has potential, but if anyone tells you "you'll get exposure," well, newsflash: exposure doesn't pay for food.

–Laszlo Bolendar, Los Angeles, California

Grad school is not the no-brainer it once was. DO NOT rack up excessive debt going to grad school. A high debt load will inhibit your ability to make art, rent a studio, buy a house, raise a family, etc. It will affect every future decision you make for the rest of your life. If you DO go to grad school, make the most out of it. Go to school in the city that you want to spend your career in; it will give you a nice head start in terms of your professional relationships, friendships, jobs, etc., and you will be able to transition from student to professional with a bit more ease. I would also say that it is important to think about the size of your grad program. I'm not sure that a program with 200 students is a good thing. You'll want to form close relationships and alliances.

Also: Never give up, never give up, never, ever, ever give up.

–Amy Ellingson, San Francisco, California

Your formal education, while important, most likely did not teach you the crucial things you need to understand about the world to make ends meet, find fulfillment, and care for yourself on the long path ahead. You'll learn this yourself in an unstructured, non-linear way by making mistakes and running headlong into walls you didn't even know were there. The lack of structure is both a blessing and a curse. It gives you space to come to your own authentic understanding of the world and find the boundaries of things, but its vast ambiguity can also be intimidating and discouraging. I'm willing to bet no one has taught you to care for yourself and your body in a system where only your (disposable, interchangeable) labor matters. Value and care for your body, your mental health, and your social connections first. These are what really matter. No amount of work (for your passion or for your livelihood) can pull you up by your bootstraps or get you to where you think you need to be in order to feel successful, happy, or satisfied with yourself. Great art is a product of great empathy; show yourself love and empathy first. There are no rules, so you get to redefine what matters to you and how you want to move within the systems that be—whether that's working with them or overthrowing them. As an undergrad, I wanted structure; I wanted someone to share with me the formula for

"making it work." As a working artist, I realize now that my life, my livelihood, and my studio projects defy existing structures. So I made my own.

—Erin Mitchell, Berlin, Germany

Get a day job that benefits or relates to your practice. Like somewhere you can print, get materials, etc.

—Alexander Hernandez, San Francisco, California

I had an undergrad professor give me John Cage's rules for students and teachers and the one that I really took to heart after undergrad was "the only rule is work. if you work, it will lead to something" and one of the tips "always be around, come or go to everything." While they could be interpreted in many ways, for me it meant take your work seriously, find a community, try things, and be persistent. Also, open a ROTH IRA [retirement fund] and put some money in it every month, even if it's just \$25. Because compounding interest.

—Nicole Gugliotti, Olympia, Washington

Maintain contact with mentors! It's easier now than ever before, but it's easy to forget

—Eliot Daughtry, Oakland, California

Go to work everyday. Even if you don't feel like you have anything to make. Carve out a few hours/space to let something happen. Even play with the "dumb" Ideas. No art to make? Do/learn something you've always wanted to do.

There is no right way to be an artist.

Also, say yes to things. You don't know where they might lead you. I've said yes to doing shows and then been disappointed and feeling like it was a waste of my time, but then suddenly it moved me to do way better things and give me unexpected connections.

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After trying a lot of things out in the beginning and saying yes to a lot and pushing yourself, you will learn what you want to be a part of and what you are looking for in the experiences.

-Shirin Towfiq, San Diego, California

Stay close to those that inspire you.

–Marc Losier, Toronto, Canada

Learn skills. Work/life skill\$, techniques and tools. Work with or for an artist farther along.

Don't let them abuse you.

Keep a low overhead. Leave "home" (whatever that is) and feel the displacement, the discovery and your nature. Find your survival skills, ingenuity and means to relate to others truly "other" than you. Learn languages as that opens up entirely new conceptual worlds. Keep a/or several notebooks in whatever ways that allows you to notate your encounters, questions and ideas. Get out and see real things. Don't take everything with you everywhere. Go in and make real things whatever forms they may be.

Do and don't take yourself seriously. You're young, but not forever young. Time is precious. Be open and discerning. Good luck is on the path.

–Amy Trachtenberg, Berkeley, California

Become a studio assistant (to learn how it all works).

–Leo Bersamina, San Francisco, California

I took 5 years between undergrad and graduate school and it was a very formative time. I would say:

- Get a job that allows time and energy for art (like others have said).
- Use this time to become part of an art community.
- Host and attend events where your contemporaries can discuss art and life in general. Rotating studio visits, etc. I found that pretty well-defined meetings are better than just hanging out or parties.
- Hone and strengthen your personal (internal) reasons for doing art. I have seen many students who had a reason to make art while they had a captive audience in school and suddenly had a crisis when that external audience disappeared.
- This is the perfect time to take big risks and experiment wildly!
- Form your own alternative art scene: over the years I have gotten permission to use several empty spaces for various art events/ projects. Often owners see this as advertising for their space. When doing things like this don't let the first 20 "no's" deter you.

–Mark Brest Van Kempen, Oakland, California

I reiterate what many have said here:
Read a lot. Do a lot. Be uncomfortable a lot.
Take your time but also finish. Learn skills to
pay your way. Learn skills that will make you
welcome wherever you go in the world. Don't
rush to grad school. Wait until you get *that I-
gotta-pee feeling really really bad*. Then go to
grad school. Don't go into deep debt from your
education. Work with the people, places, and
environments that help you expand. Work
work work. Take care of yourself. Give back as
much as is comfortable, then give some more.
Figure out a healthy diet and some form of
exercise that doesn't cost that much. Document
everything. Tune the mind by changing habits
or practice every few years. People love it if you
are an artist and know how to draw. And....it is
unrealistic to expect that any art you make out
of glass will outlast your life.

–Phil Ross, San Francisco, California

If you can build things, do art handling. It's
good money and it gets you a back door to the
seedy artworld. Also don't say no to jobs if it
can help you in other ways besides payment.
Go to residencies.

–Tom Friel, New Orleans, Louisiana

Stay connected to your peers—you can't do it
alone.

–Lexa Walsh, Oakland, California

Gather good mentors, foster critical talks with
fellow students whom you respect, have a
couple different versions of your CV & artist
statement, update your website monthly,
curate your Instagram: one for art, one
personal. That is all.

–Michelle L. Morby, San Francisco,
California

When someone asks you what you do ...say ...
I'm an artist... they will then ask you what kind
of art do you make. Have a real and honest
answer that comes from making your specific
craft. Be honest with yourself and the world as
well within the artifice of art and you will gain
interest and patrons. Be realistic about what art
actually is ... make it available. Make it the
communication that it is. Don't be afraid of
this. Money will follow if you are diligent.
Source everything and edit yourself wisely. But
above all: make it fun in some way for you and
your "audience." Be humble, be kind, be
genuine. You will leave your mark.

–Gibson Cuyler, Oakland, California

Don't ever think your practice is a luxury, but a necessity. Find people to get a studio with instead of just having a home studio (depends I guess, but I get to comfy at home/ it's a necessary struggle). Constantly write down what you think of your work and go back to it as reference points moving forward. Email, Instagram message, FB message people to do a studio visit/swap. Read up on trends within your interest to get a sense of where the conversation is going and doubles as a prompt to navigate personal work. Read current WORLD events. Eat well. Create a regiment. Do something self-indulgent in your work. Call your loved ones to not get isolated. Prioritize needed materials versus hoarding. Work small for a change. Don't get too comfortable.

–Jerome Pansa, Richmond, California

My first response is to tell students to immerse themselves into the community, volunteer at non-profit, galleries, etc.

- You are leaving a highly structured learning environment. That framework will no longer exist, so you will need to build your own.
- Look at shows, read, engage with other artists, set up your own seminars, we did that when I was in grad school, as we hated their seminars.
- Set a plan and stick to it. Like meeting every Wednesday, Saturday, or Sunday morning. Make sure you pick something and engage with a specific theme, article, image, or artist.
- Gather five people together. Drive to the desert, park, and make art for three days, with no judgment. Just make something.
- No matter what, always make time to do your work. Be disciplined about it. Three days a week. It doesn't have to be 8 hours 30 minutes a day. Even if you do nothing but dabble and daydream. As Patsy Krebs once stated, "An artist needs to dwell."
- Keep packing images in that great mind of yours. As Beverly Pepper once stated, "An artist's mind is archival."
- Always carry a notebook.
- Grad school: GO. A lot of folks avoid it because it costs money. Many schools offer scholarships, grants, etc. I've known student who get full rides. Don't choose a school because its BIG, like Harvard or Yale, etc. Yup that'll cost ya. Choose a school that you feel comfortable with, and one where you would feel most

productive. Grad schools range 2-3 years in length. Basically look at it as a 2-3 year residency. It is a good place to establish one's deep engagement, a caldron where one forges their ideas.

- The MFA degree also give you license to teach (community college, state college, university, etc). I personally know artists who were great but their road to employment though teaching was hampered because they didn't have an MA or MFA degree.
- Please, note no matter what, live your life. And how you live it starts once you're out of school, which is both great and wonderful, but it's easy to get distracted by job work, life, family, etc.

Lastly education ends at graduation, but learning goes on forever.

–Kevin Radley, Vallejo, California

Always find time for your art making practice, travel as much as possible, be persistent in meeting your goals, avoid people who put you down, but rally together those that provide insight, critical feedback, and support. Remain curious and be willing to challenge yourself and continue to learn and grow. Try not to stress out too much and enjoy the ride.

–James Kleckner, Lathrop, California

Find a day job that you love as much as making your work. Pay your bills from that job. This frees you from making sacrifices in your work to pay your rent, and allows you the freedom to let your work be whatever it wants, free from obligations. It's yours and yours alone. It will be genuine, and will be the best it can be.

–Jessica Wohl, Sewanee, Tennessee

Learn how to be a good roommate. In expensive cities with vibrant art scenes, the cheapest way to live is with others, especially those who have been around with rent control. My roommate advice: always clean an extra dish in the sink that isn't yours.

–Marshall Elliott, Oakland, California

Stay away from easy consumer credit debt. Use your creativity to live well within your means. Build a little emergency fund for yourself and try to explore the world a bit by applying for funded art opportunities or working in another part of the country for a while. Get a solid part-time gig and live cheaply.

–Hyla Willis, Pittsburgh, Pennsylvania

I had dumb jobs that allowed me to take breaks in between to do various projects. It never was enough to live and a source of conflict in my relationships. I got a second grad degree in another profession and am working my butt off. I work all the time. There is very little space for art and music right now but I channel creativity into my work and I am not starving. I wake up knowing I am helping children with disabilities and their families every day. My experience as an artist contributes to my work. Even if I die in

anonymity, I know I am doing something that makes a difference. Every job has its pros and cons no matter where you are or what you do. I would say: What is the story you are telling yourself about being an artist and making art? What must you have to live? What can you live without? The artist's path is not linear or certain. And you are not your work. Who do you want to be? That will change too.

Also consider working collectively. And find a regular support group of peers.

–Donna Keiko Ozawa, Fresno, California

[Finding] community is a big one. After you graduate, your support system for being an artist can be hard to build back up. Try and find ways to connect with other artists.

–Danielle Schlunegger-Warner

I can only offer my own experience, which was long ago (mid-1980's) and far away. After a year spent trying to "break into" the Boston art world (funny how that phrase connotes a criminal activity), I moved with my girlfriend to an island off the coast of Maine, built a darkroom and basically locked myself in. In other words, I had no art community at all, but I made lots of work. It tested me. I proved something to myself. Making my own work was my only priority. I worked as a waiter in a restaurant until the tourist season ended. My girlfriend and I lived on broccoli and brown rice. When I ran out of money, I got a job in Manhattan. That year in Maine was tough, but I wouldn't trade it for anything. (And my girlfriend and I lived happily ever after, too!)

–David Maisel, San Francisco, California

Don't go into debt. Keep making work. Are you disciplined enough to actually *make work* when it's not for an assignment or class? Define what your work is when you are not being evaluated by faculty. Wait a minimum of five years before applying to graduate school.

–Karrie Hovey, Mill Valley, California

Practice courage. Write to your favorite artist/s and ask to be their intern. Be generous.

–Marina Shterenberg

Get a job so you can rent space to make a mess
in / talk with artists / collaborate with artists /
go to shows with artists / make weird stuff.
Be cool with not knowing what you're doing /
read so you can fill the gap of not knowing
what you're doing / talk to artists that are good
about talking about their work then do it like
them or don't.

Don't feel rejected by rejections because every
shitty rejection is a good way to build the work
that you know won't get rejected by idiots in
the future.

Be cool.

–Lee Lavy, San Francisco, California

I think it's really difficult to critique and
question your practice outside of an institution.
You need to figure out how to distance yourself
from your work to reevaluate it.

Becoming a member of a collective or forming
one will keep you connected to people who can
converse about art with you.

Apply to everything and don't be disappointed
when you get rejected because this will
happen.

If you can, move somewhere that you think can
benefit your practice or simply can challenge
how you think.

–Sara Gilasy Emsaki, Tehran, Iran

Assuming the goal is to make your way as an
artist then:

1. Unless you are independently wealthy
assume that you will need to make a living for
a while doing other jobs too.

2. It really is "who you know." Strategically
develop connections—that means identifying
galleries where your work fits and supporting
those galleries and their artists via social
media; connecting to those galleries and artists
via social media; attend those shows: be a
good art citizen.

3. Build your work as hypothetical gallery
exhibitions— create bodies of work organized
on your very "mobile platform friendly"
website in exhibition categories —"good to go";
focus your work.

4. Instagram and Facebook are free. Use them
regularly; post things you want "out there";
don't post things you do not want "out there";
do not post only your stuff or even mostly your
stuff; be interesting and arty.

5. Organize alternative space exhibitions with
artists who are willing to work as hard as you at
promoting the shows.

6. Reach out to your professors for suggestions
of galleries where your work will fit.

7. Ask anyone who buys your work if they buy
work from galleries, which galleries.

8. If you enter juried shows and get in,
introduce yourself to the juror.

9. Do not be a pest; always be respectful; but
do not be afraid to ask for help and advice.
People generally like to help

–Michael Yochum, San Francisco, California

1. Getting into debt is not the death sentence people make it out to be. It's not ideal, but I was unwilling to give up on a dream I could not afford. Otherwise only the rich win and it makes academia lame. Try your best to get scholarships and move on with your bad self.
2. I had an art collective straight out of undergrad which was a great way to show work with friends and maintain a community.
2. Work your talents—hone your specialties as a private tutor.
3. Make the most amount of money in the least amount of time: waitress, bartender, etc.
4. People are stuck up about having a real studio for a reason. Everyone needs a room of one's own. It helps.
5. Keep your prices low and be humble.
6. Be generous—share information, recommend others for things, and always introduce people to each other.
7. Don't be afraid to reach out to people you admire.
8. Always start with a compliment.
9. Never follow a trend. Be yourself. It can be lonely but all the greats were always unique.

—**Serena Cole**, Nevada City, California

Anything could be worthwhile to do from now on. Nothing is too small, even and especially when "no one is looking" and say yes to what might seem like only small opportunities. These "yes" will lead to insights, unexpected connections, and other paths. And that you can step away from [making] art if you wish, and come back to it when you feel the pull again.

—**Jo-ey Tang**, Columbus, Ohio

Welcome to a creative livelihood.

Be confident that your studio is within you, and that work is being made all along.

Don't let studio materials weigh you down with high rent. Follow the alternatives and shed old work, don't store it!

Organize actual production and practice in whatever form.

Connect and make deadlines for yourself.

Nobody cares about your quality of life but you.

Don't ever be ashamed that you have to work whatever job in order to have a good life.

Live joyfully, spread the word about a creative livelihood, it shouldn't be a secret. The more creatives the better. World domination by creatives is needed!

Let people share through your work, don't hide it!

—**KC Rosenberg**, Alameda, California

Make art your priority. Be disciplined about your studio time. Don't get sidelined by a day job.

—**Therese F. Martin**, San Francisco, California

The advice here is also largely applicable to graduating musicians, i.e. maintaining daily practice, finding a pragmatic survival strategy that does not take all of your energy, being an active part of a community, developing work that responds not just to the criteria of higher education or the market.

—**Paul Stapleton**

I felt my undergrad professors weren't honest about what it takes to be a working artist, as if it's a trade secret or trying to save face about the hustle to survive as a working artist. And like there was a separation between intellectual art, design and commercial art, some sort of hierarchy that an art student is a sellout if they go get into design or commercial art. I don't think they actually believe that but it came off that way because of how college is structured around research, history, and intellectual elitism. I think if they were to read this comment they would be surprised at first but understand it. Young artists, young undergrads can be like a sponge and don't always soak up what the teacher intends. The teacher can forget that the student doesn't have the context of an artist who has reincarnated their career multiple times.

–Sofia Maria Sharpe, Oakland, California

Find a studio situation immediately and never stop working. Keeping your momentum after losing the supportive institutional environment is crucial to becoming and remaining a practicing artist. The key to being a practicing artist is PRACTICING!

–Gabriel Craig, Detroit, Michigan

IMMACULATE HEART COLLEGE ART DEPARTMENT RULES

- Rule 1 FIND A PLACE YOU TRUST AND THEN TRY TRUSTING IT FOR A WHILE.
- Rule 2 GENERAL DUTIES OF A STUDENT:
PULL EVERYTHING OUT OF YOUR TEACHER.
PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.
- Rule 3 GENERAL DUTIES OF A TEACHER:
PULL EVERYTHING OUT OF YOUR STUDENTS.
- Rule 4 CONSIDER EVERYTHING AN EXPERIMENT.
- Rule 5 BE SELF DISCIPLINED. THIS MEANS FINDING SOMEONE WISE OR SMART AND CHOOSING TO FOLLOW THEM.
TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY.
TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.
- Rule 6 NOTHING IS A MISTAKE. THERE'S NO WIN AND NO FAIL. THERE'S ONLY MAKE.
- Rule 7 The only rule is work.
IF YOU WORK IT WILL LEAD TO SOMETHING.
IT'S THE PEOPLE WHO DO ALL OF THE WORK ALL THE TIME WHO EVENTUALLY CATCH ON TO THINGS.
- Rule 8 DON'T TRY TO CREATE AND ANALYSE AT THE SAME TIME. THEY'RE DIFFERENT PROCESSES.
- Rule 9 BE HAPPY WHENEVER YOU CAN MANAGE IT.
ENJOY YOURSELF. IT'S LIGHTER THAN YOU THINK.
- Rule 10 "WE'RE BREAKING ALL OF THE RULES. EVEN OUR OWN RULES. AND HOW DO WE DO THAT? BY LEAVING PLENTY OF ROOM FOR X QUANTITIES." JOHN CAGE
- HELPFUL HINTS: ALWAYS BE AROUND. COME OR GO TO EVERYTHING. ALWAYS GO TO CLASSES. READ ANYTHING YOU CAN GET YOUR HANDS ON. LOOK AT MOVIES CAREFULLY, OFTEN.
SAVE EVERYTHING-IT MIGHT COME IN HANDY LATER.
THERE SHOULD BE NEW RULES NEXT WEEK.

*Written by Sister Corita Kent in 1968, this list is often erroneously attributed to John Cage, who was influenced by it and was himself cited in Rule 10.

With:

Alexander Hernandez
Amy Ellingson
Amy Trachtenberg
Anuradha Vikram
Barbara McCarren
Chloe Bass
Danielle Schunegger-Warner
David Maisel
Donna Keiko Ozawa
Eliot Daughtry
Erik Scollon
Erin Mitchell
Gabriel Craig
Geoff Chadsey
Gibson Cuyler
Heather Wilcoxon
Hyla Willis
James Kleckner
Jerome Pansa
Jessica Wohl
Jo-ey Tang
Jordan Martins
Karrie Hovey
Kathleen Yarnold
KC Rosenberg
Kevin Radley
Kija Lucas
Kyle Knobel

Laszlo Bolendar
Lee Lavy
Leo Bersamina
Lexa Walsh
Marina Shterenberg
Mark Brest Van Kempen
Marc Losier
Marshall Elliott
Michael Maranda
Michael Yochum
Michelle L. Morby
Nancy Selvin
Nancy Sokolove
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Paul Stapleton
Phil Ross
Sara Gilasay Emsaki
Scott Hewicker
Serena Cole
Shirin Towfiq
Sofia Maria Sharpe
Stephanie Lee Jackson
Stephanie Syjuco
Therese F. Martin
Tom Friel
Ulrika Andersson